



Peter Ornstein in palmier days in the old Radio McGill studio. Ornstein has been suspended by the University for forging a signature on a piece of red tape. Charges that Ornstein had "illicit keys" were dropped when the keys turned out to be legit. Senate hears his appeal this afternoon.

## Arrested student appears before Senate today

by Marcus Farkas

A McGill student, arrested in the Union building two to three weeks ago and suspended from school, receives his appeal hearing before Senate this afternoon.

The student, Peter Ornstein, is not sure that he will be able to make his Senate appearance because he must first show up in court today to answer the charges that resulted in his arrest. He is confident these charges will be dropped.

Ornstein was charged by the University for three offenses: illicit possession of illicit keys, illicit use of illicit keys, and forging a signature on a study plan.

The first two charges, which are the basis of his court appearance tomorrow, were dropped by McGill for lack of proof.

Ornstein has been living in

the Skydiving Club office of the Union since last May. He was handling club business over the summer and was given use of the office by Mr. Albins, former Building Manager.

Two to three weeks ago he encountered three men, including McGill's head of security, outside his office trying to get in. They asked him if he could open the door. When he did, the head of security pulled out a badge and arrested him.

Ornstein was taken first to MUC Police Station 10 and then to Station 1 where he was questioned and held overnight.

McGill then summarily suspended Ornstein and ordered him off University property. Ornstein, however, had given the Union as his address to the police, who ordered him to remain there until his court appearance. McGill was forced to grant Ornstein access to the

Union building.

The police found about 16 keys in Ornstein's possession. Upon investigation it was discovered that most of them were to locks not on McGill campus. The others were keys Ornstein was authorized to have.

"The treatment I received was quite out of proportion, considering their findings," Ornstein said. "The calling of the police was totally unjustified." Ornstein has no previous arrests.

Ornstein claims he forged the signature on the study plan because "I couldn't see my adviser to get the proper authorization in time to register. It wasn't even my adviser's signature," he said, "so I really wasn't trying to deceive them."

If his appeal today is unsuccessful Ornstein will be suspended for the remainder of the term.

## Councillors charge police with misuse of powers

by Michael Lewis

During a press conference at City Hall yesterday, the MUC was cited by the Montreal Citizens' Movement (MCM) for what it considers, "a blatant misuse of power".

Councillor Arnold Bennett explained that, during a security guard strike last July, 37

police officers working as guards in their spare time crossed the picket lines thus defeating the strike's purpose. Bennett and the MCM feel that this action was a gross injustice to the other men and added that police, "should not take a role blatantly on the side of management against labour".

Arnold Bennett, along with Councillor Paul Cliche who is also on the Labour Relations Committee of the MCM, submitted a dossier more than four months ago to the Public Security Council protesting the behavior of these officers. The reply has just been received

continued on page 2

## Olympic quagmire deepening

by Daniel Boyer

It seems that the Quebec deputy-minister for public works, Mr. Roger Trudeau will be the Provincial government's "watchdog"—decently called co-ordinator in the Olympic Site dossier.

According to sources the Quebec government will soon surrender an additional \$200 million to finance the Olympics thus bringing costs up to more than one billion dollars. The money will be granted within the scope of the general financing of the city. Quebec could force the municipal government to drastically slow down the Metro extension as well as the water purification plant, two projects undertaken as joint municipal-provincial schemes.

Ottawa will not get involved in any way with the Olympic quagmire. "The entire respon-

sibility falls on Montreal and Quebec." Thus spoke Trudeau this weekend.

MCM recommends the amputation of the stadium's mast and canvas roof to limit the Olympic deficit. Paul Cliche stated on a French radio network. Cliche considers only the stadium, devoid of its trimmings, and the pools as essential at this time.

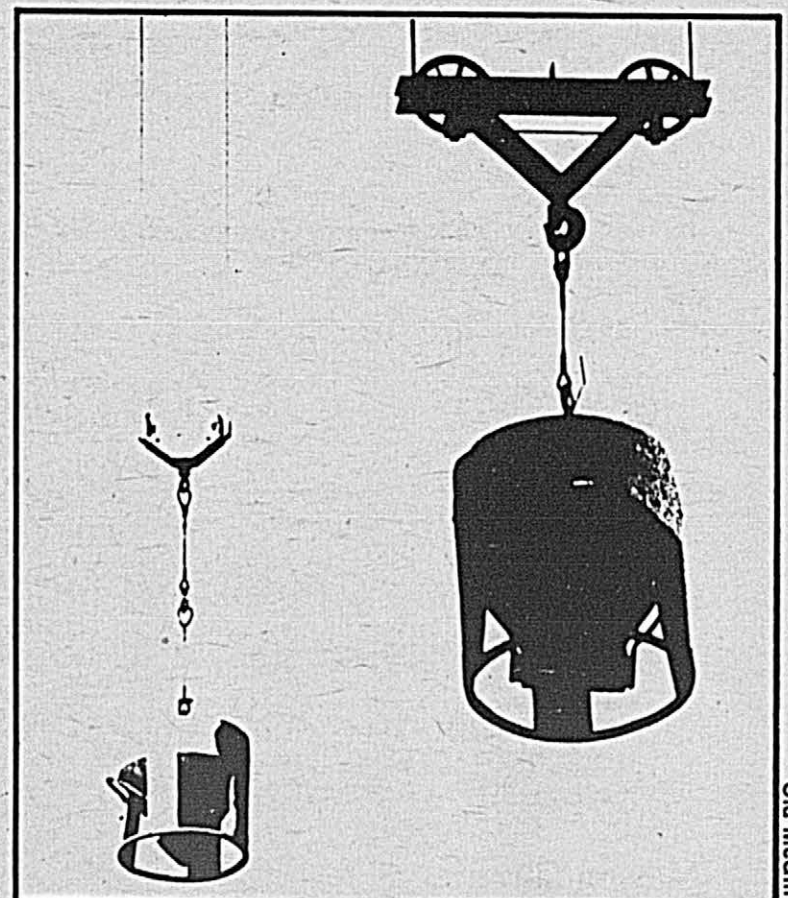
Cliche pointed out that MCM's most pessimistic predictions during last year's municipal elections are coming true: a billion dollars of costs as well as an expected deficit of 500 million dollars.

Cliche went on to say the administrative failure falls on Drapeau and his Civic Party. "What they tried to give Montreal, in the guise of the Olympic spirit, is a gigantic sports complex which will serve commercial sports and not

Montreal citizens."

Outside the site today, an Olympic worker said that he hoped the complex would be completed on time: "I travel a lot," he said, and "I would be ashamed to go to Paris and say I'm from Montreal if the games are held back as a consequence of schedule failure." He also said that work safety was not affected as a consequence of working on a 24 hour basis.

Daily reporters attempting to visit the site yesterday were met by a public relations person, Mr. Reeves, who promised a bus tour with a guide as well as lots of promotional hand-outs. The tour was arranged for later on this week. On the subject of interviewing workers, Reeves said, "We don't like that. Workers will tell you all sorts of things. We have some engineers for you to talk to after the tour."



Old McGill



The Men's Assn. of Shaar Hashomayim is pleased to invite the general public to a lecture by Dr. David Weiss, Director of the Dept. of Immunology at the Hadassah Hospital—Hebrew University in Jerusalem & noted Interpreter of the Jewish tradition, on the subject

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## Police...

continued from page 1

confirming two of the MCM's 37 allegations. Some of the charges had to be admitted because the MCM was in possession of the police officers' badge numbers.

Furthermore, the MCM finds little to be happy about with the manner of the investigation. In Bennett's opinion, "the police investigation has been a farce." The Movement possesses documents dealing with the correspondence through the chain of command from the inspector down to the investigating sergeant. The Councillor said that orders had been given to a Sergeant Riopel from the Police Chief of Staff saying the MCM should not be talked to concerning these charges. The entire investigation, according to Bennett, consisted of asking the police officers in question whether the allegations against them were true or not.

The Public Security Council

had always admitted that there were police officers working as part time security guards as there is nothing in the Disciplinary Code prohibiting it. However, the MCM wants this changed and has tried eliciting support from the Public Security Council as well as the MUC. Paul-Emile L'Ecuyer, Chairman of the Public Security Council, has said that he would support such a resolution as well as the MCM's other proposal that a Citizen Review Board be set up to look into matters involving abuse of power by police.

But the Chief of Police, Rene Daignault, has already stated that he would not support either the Citizen Review Board or the amending of the Disciplinary Code. His solid stand has left them very little room in which to manoeuvre.

However, Bennett made it quite clear that if Daignault did not reconsider, the MCM would "want his head on a plate".

## today

pm — P.E. I vs Management;  
6:30 pm — Medicine vs Law; 7  
pm — Law vs P and OT.

### Players' Auditions:

Auditions from 12-2 pm in Union 307 for Chekhov's "The Proposal" and "The Anniversary" directed by Harry Anderson. Call 392-5000 between 9:30-12:30 and 2-4 to make an appointment for the audition. Assistant Director and tech crew also needed. For further information call the above number or Players' 392-8989.

### Chess Club:

There will be a meeting of the chess club today at 3 pm in the Arts Cafeteria (basement). Please bring sets and boards if possible.

### A.S.A. Film:

The Anthropology Students' Association Film Series is showing "The Moontrap", today at 12 noon in Leacock 219. The film is a documentary on the traditional way of life on a small island in the St Lawrence. All welcome.

### Women's Union:

There will be a meeting at 4:30 in the Women's Union (rm. 457-58) to discuss feminist ideas and issues. This week's topic is "Alienation and the Women's Union". Why do most women feel that the centre is not relevant to them? Come with your ideas so that all of us can generate concrete ways of widening the aims and interests of the Women's Union.

### Women's Studies Open Meeting:

Open meeting, to discuss Women's Studies at McGill, 4:30 pm in room 327, Union. Come and find out about courses being offered now, new courses and subjects that you'd like to see treated. Dr. C. Garside Allen of Concordia will speak on establishing a Women's Studies Institute. All students, faculty and administrators welcome.

**McGill Christian Fellowship:** Dr. Art Van Seters leads the first in a series of two Bible studies on the Book of Jonah. Join us in the Newman Centre, 3484 Peel St., from 1 to 2.

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# The Weekly

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in  
Focus





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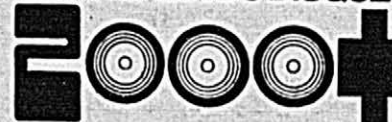
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Moderator: Dean R. Vogel

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# Bend and two and lean

The scene is the polished expanse of the Union ballroom, quiet except for the gentle hush of the air conditioning. Several people are lying on the floor, each occupied with various arm and leg movements with varying degrees of grace. A voice speaks, softly coaxing: "Bend and two and stretch and lean..."

The voice is that of Barbara Scales, a twenty-four year-old McGill graduate, who is teaching one of her body movement classes, sponsored by the McGill Players, held every Wednesday and Thursday from five to six.

The class begins with exercises isolating different sections of the body - the head, the ribs, the waist, the hips. The students tilt and swerve, forward and back, always with their eye on Barbara as she moves gracefully through the same motions they are trying to master.

Then she demonstrates a movement sequence, count-

ing out the beats as she points to the part of the body that is supposed to move and describes how it should feel. She holds her body taut and swings smoothly through the sequence. "There's a lot that has to be loosened up," she says, as everyone exchanges doubtful glances. After another exercise combining splits and stretches, the general opinion is expressed in a resounding "Ouch!" and an outburst of giggles. But this is coupled with an evident sense of accomplishment that they have at least stretched a little farther than the week before. The point of the class is, if not to make you aware of the creative possibilities of your body.

Barbara's gentle yet firm manner in the class is indicative of this philosophy. During

# and stretch . . .



the exercises, she walks around the room, surveying the circle of students. She stops momentarily to correct a movement, point someone's feet, or coach the person to push farther.

She takes the class a step at a time, never forcing, always intently watching. Towards the end, the class does some steps across the floor; she snaps out the beat on her fingers, encouraging those who are hesitant but never letting them do anything less than their best.

Barbara describes her method as "sympathetic but brutal, but is quick to qualify the word 'brutal' as a little harsh.

She has personally never felt any qualms about dancing, since she started taking lessons at the age of six. She took classes with Martha Graham in New York while in her teens but decided not to choose dancing as a professional career, opting instead for a university education. At McGill in 1968, she joined a mime troupe and participated in movement classes in the French department.

She is presently taking classes at the Groupe de la Place Royale and is interested in the choreography of modern dance, as well as, of course, teaching.

She describes modern dance as similar to the modern movements in literature or painting, in that modern dance creatively explores new forms of expression and exploits old conventions in original ways. Although most of her students are not dancers, she uses her knowledge of modern dance techniques to give her class an awareness of the rhythm and line possible with their bodies.

And, in everyday life mostly devoid of any creative physical activity, except possibly dodging traffic to catch a bus, that doesn't seem like such a bad idea at all.

—Allison Rowley

## Free film festival for all

You turn on the t.v.: man with woman, man embracing woman, man winning over woman with his gallant charms. So often, too often in fact, films and t.v. shows are about men. The list of exciting male occupations past and present seems to serve as an unending source for film directors and authors.

Women in film are rarely the protagonists. Interesting, intelligent, and creative women are always the flukes of fate, women whose femininity is strictly ignored.

In films the role of women is generally a supportive one.

Giving her man his confidence and subsequent virility is her only concern. But what about films that present women as the lead? Women who don't need to be with men, who gain support from themselves and their sisters? How are these women represented on film?

The Women's Union is holding a free film festival this month beginning tomorrow evening at 7 pm that will show a diverse range of films about women, of interest to both men and women.

The film festival will include discussion groups and refreshments after each of the

six films in *A Room of One's Own* on the fourth floor of the Union.

The first film being shown, *La Vie Revée*, is made by Mireille Dansereau, a Quebecois filmmaker well-known in Canada. Dansereau will be at the showing tomorrow night in Leacock 26 and will join in the discussion group following.

*La Vie Revée* is about the fantasies of two women who enjoy sharing and fulfilling their dream lives together. Dansereau says of the film: "The film has no aim of revolution, but if it could give women an idea or two, that would be a good aim." It is a film of women exploring their sexual curiosities about their fathers, lovers and selves in a provocative and non-violent way.

The second film being shown tomorrow is *At Land* by Maya Deren, a poet who found the film medium to be more accurate and fluid for absorbing her poetry than a pen on paper. *At Land* is an abstract film about a woman's hidden sexuality, and the subtle expression to which a woman's internal desires can lend themselves. The film however rejects sex as the ruling dynamic of a woman's existence.

The following Thursday, November 20, the film festival

will present Bergman's *Waiting Women*, and Virginia Woolf - *The Moment Whole*.

*Waiting Women*, a film in three episodes, is about women who, alone on an island waiting for their husbands' return, decide to recall the most vivid events of their lives. The first episode is dedicated to the subject of infidelity, the second takes place in Paris where Martha (one of the protagonists) gives birth to a child and symbolically overthrows the powers of death, and the third episode is a comic sketch of two people trapped for the night in an elevator. By setting the women apart from the pressures of society Bergman enables them to reveal their true sentiments and personalities rendering an illuminating portrait of women's lives.

*Virginia Woolf - The Moment Whole* is done with a woman (Marian Seldes) who is a remarkable look-alike to Woolf. It is a brief film in the setting of Woolf's own life with Seldes reading parts from *A Room of One's Own*. The film frequently returns to still photos of Woolf, then dissolves back onto Seldes to join the two women as a whole. The film does not attempt to give a history of Woolf, it is merely a moment in Woolf's life that exposes some of her feelings

and ideas.

The last day of the festival, November 27, will include *Sambizanga* about an Angolan worker and revolutionary whose arrest forces his wife into becoming a political figure, and *Women on the March*, a film about the women's suffrage movement in England and America.

*Sambizanga* focuses on Maria (Elisa Andrade) and her search for her husband. Maria walks for miles and miles with her child strapped on her back, the very essence of Third World struggles against oppressive political dominance. *Women on the March* shows the development of women's struggle for equal rights through the use of still photos and documentary footage. The film is narrated by a man, and not a single woman is involved in the production of the movie, but nonetheless it remains as an interesting historical film about the birth of the women's movement.

The festival will cover many different aspects of women and their lives and will hopefully serve to bring men and women together towards supporting each other in a way that is more equitable than the ways that were and are presently being used by our male dominated society.

—Sasha Cunningham



*La Vie Revée*, part of the women's film festival will be shown tomorrow in L-26.



## The Weekly

# Art thou an artist?



Eva Friede

Yes, they are still there. It is sort of strange to be going directly towards them instead of just seeing them drift slowly past as I hurry from Woolworth's to The Bay in my one hour break between 204-308D and 204-337A. The artists who display their work on the sidewalks of Ste. Catherine Street have always attracted my interest, though it is only rarely that I—and many others of us, I suspect—can find the time to pause and appreciate them.

(One memorable exception to this took place on one of my first nights in Montreal while exploring this gay and wicked city, when a friend and I were propositioned by an artist named Gilles...)

Now I approach a tall, hulking individual who is rumaging through a large black portfolio; presumably he is about to replace some of his pictures that have just been bought. He doesn't look quite the frail, sensitive, undernourished artist that one would imagine—he seems more like a football player. Our conversation is brief,

informative and to the point. Yes, he's been painting about two or three years; yes, he comes here all week; no, no photographs, please; yes, he does his sketches on the spot. It could be that being French, he is not quite fluent in English as would be required for us to have animated, stimulating conversation. More probably, however, he's trying to get rid of me. To stand gossiping is not very good for business—especially on a sunny and fairly warm Sunday afternoon when the bustling passers-by have slowed their step and business seems to be popping.

This point is brought home more forcibly to me as I move towards a young black woman who is fussing over the adjacent display of paintings. My preliminary self-introduction is but half-formed when she interrupts: "I'm sorry but could you come back when I'm not so busy? I have to keep my mind on the job..."

I begin to nod understandingly and back away when her next statement completely floors me: "...besides, my boss doesn't like it." Her

boss!?!

"Your boss!?!?"

I am informed succinctly that although some of the sketches are indeed her own, she is being commissioned by some other artist to sell the rest.

Utterly disillusioned, I walk away. First the quarterback, and now this young businesswoman. What then of the dreamy, artistic free-spirit that everyone used to talk about? Are these delicate line-drawings, subtly enriched with mellow hues to be considered on a level with such "creations" as "The Gazette" or the "Montreal Star" that are peddled on the pavements daily?

It is at this point that I come upon Lazo. After my previous experiences, I am almost surprised when he begins to speak to me. His voice is soft—somewhat difficult to hear over the St. Catherine Street traffic.

He has been a "sidewalk artist" for quite a few years now—working at home during the winter in preparation for the next season. (A season appears to extend from late

spring to December.) This has been the type of thing he has always wanted to do, although at one time he studied Biology and Chemistry with the intention of becoming a high school teacher.

"I like my work" he says. "I'm free to do what I want, when I want, how I want."

Every few minutes he pauses upon noticing someone hovering around the display, and goes over to talk with them. He uses his hands a lot as he speaks.

Lazo stresses that his freedom does not mean freedom from work. He works hard to make his living. "Some others who don't work hard enough can't make it." He does not believe, however, that he would ever switch to another profession, "...but I don't want to think much about the future." (Which is understandable, I suppose.)

In spite of the fact that the location of his display makes it easily accessible to pedestrians, Lazo does not like it on St. Catherine Street. Behind the wall on which his paintings are arrayed, construction of yet another monstrous

building is in progress. This means that during the working week, the artists are forced to move to a nearby sidestreet in order to protect their pieces from the general dust and debris. Up until about a year ago, the artists occupied a part of the building that previously stood there. Lazo hopes that they will be able to secure a section of the new building, but although the company seems interested, he gets the impression that the city is not too keen on the idea.

As I walk away from the displays, (reluctantly, but driven by the need to start cramming for the 204-300A examination tomorrow), I experience an acute sense of relief. Perhaps phrases like the "sensitive artist" and "art for art's sake" have not become mere clichés, founded on a fantasy. Maybe the work of these "sidewalk artists" has not degenerated to the level of commercial souvenirs for the tourist. Despite all the clouds I have seen today I think that I have also seen a silver lining. Let's hope that I am right.

—Linda Dyer



# The Weekly

## Food freak finds heaven in Vermont

With hideously warped logic, the inevitable truth has forced its way out of my mind. I simply cannot hold back the terrible truth any longer: I have discovered the best buy in a restaurant for at least 150 miles.

I confess that **Le Petite Coquille** (101 St. Paul) with its incredible Coquille-St. Jacques aspires to **Chez Bardet** for one-fifth Bardet's price, but ah! you demented gastronomic sleuths, there is one better.

Oh! How I wanted to remain true to Montreal, to Quebec, to Canada. But one day an angry god mercilessly forced me to travel the 125 miles between here and Island Pond, Vermont. Forsaken Island Pond, population 1,200, altitude 2,000 ft. It's barren, it's cold (sometimes -50 degrees F) It's the end of the line. Just check any map. There is nothing east of Island Pond all the way to the New Hampshire border save wolverines, caribou, boucheron (Vermontois for lumberjack), and trees. It surely must be the cold and twisted irony of the Lord to have put the wonderful **Buck and Doe Restaurant** in downtown Island Pond.

Ah! Grace a Dieu! **The Buck and Doe**. A most incredible, unusual restaurant. It's owned by Ronnie and Helen. Ronnie is black, which is unusual enough for that part of the world. He's from the logging town of Lancaster, New Hampshire, across the Connecticut River. Helen was born and raised right there in Island Pond.

The decor of **The B & D** is nothing special and belies the epicurean frenzy that goes on in there. However the clientele is very special. Some have driven half a day just to eat at **The B & D**. Some customers are obviously bucherons - seven feet tall, five feet wide, speaking in bizarre grunt language - some are definitely farmers. Others are Quebecois, Island Ponders and good 'ole Vermonters. The people at the next table to us come from Sherbrooke. The guy at the door claims he drove up with his family from a Boston suburb and will stay in a local motel (if there is one) after eating. The dining room is filled with words of English, Quebecois, and that strange Franglish joul - Vermontois.

The room abounds with waitresses. There must be fifteen serving thirty tables.

They're quite the friendly sort and all are seasoned veterans. Our waitress was born and raised in Montreal. She's fluently tri-lingual. She's also rushing around with the largest platters of food I've ever seen.

We're salivating madmen, drooling like fiends. Somebody at the table places a glass below his chin. Our waitress brings out the introduction - three relish platters - and upon seeing our depraved condition, smiles. She knows we

saucers. Exquisite. And we haven't even ordered yet. So...we decide on two bottles of Blue Nun to tide us over. This is restaurant wine and it's cheaper than that in the Quebec Liquor Commission.

Finally, after 45 minutes, we and our waitress are ready for the real order. But before we can even complete this anticipatory lunacy, Helen fills our table with honey buns, rolls and butter.

Peter the Shrink, up for the weekend from Manhattan (or,

the least. The food has been superb, the wine has polluted our gills, and none of us is prepared for the spectacle coming up.

How about: lamb chops that are ten, yes 10, inches long and two, yes 2, inches thick. The cows must be large as Woolley Mammoths.

How about: the chicken amandine with spareribs. The spareribs, simply put, the best any of us have ever tasted. The chicken is one-half of a chicken! This is one plate for

cranberry sauce, etc., etc.

I am waiting for my dish with my space tubes blowing apart. There is smoke billowing from my ears. 'I am in a salivary frenzy...I pop 20 valiums when I see what the waitress is bringing me. Officially it's "Seafood Roulade à la Newberg." Actually it's a mountain of lobster, crabmeat, and haddock underneath this well, this Newberg sauce.

My hands are shaking, my taste buds are going through the roof. I switch from "cauliflower in cheese sauce" to "string beans" just to keep the buds from overcharging beyond repair.

Suffice it to say, none of us can finish our main course; we're getting two meals for the price of one...malls...Attendez! We haven't gotten to the good part yet. The part that sent me over the edge. The menu lists many desserts that are part of the dinners such as parfaits, pies, ice cream, etc. But, then, below these...underneath...in capital letters...for \$1.25 more... "try our Mile High Banana Cream Pie"...

...We were in good spirits that night, sipping coffee, enjoying our desserts, when IT came out - **Le Mille Hauter Crème de Banane**. IT was somewhere between five and six inches high. The bottom was pure graham cracker crust, in between IT was solid, solid; solid banana glop. And...finally....a mound of 107% butterfat whipped cream ....AAAAAAAAAAAAAAHHH HHHHHHHHH!!!!.....

...I look down the hill upon McGill. The little men say they will let me out in a couple of years. I tell you though, when I get out I'm driving back down to **The Buck and Doe**. Ronnie and Helen and the lumberjacks know that Island Pond is really God's little acre and that **The B & D** is really heaven itself. Oh, by the way, that fateful night, nine of us spent \$100; or was it \$85; or does it really matter. Judge for yourself. AH HA HA HA!!

### Directions:

Take Autoroute out to Magog. Take 55 South to border, it becomes US 91.

Go about five miles to State Route 105 East.

Stay on 105 East, go 16 miles to Island Pond.

B & D is on 105 on right, just past junction with 114.

The Buck and Doe Restaurant Island Pond, Vermont 1-802-723-4712 (Reservations a must)

-Jeff Kessler



will be here for perhaps four hours, most of it in the midst of uncontrollable epicurean orgasm.

The relishes come with three types of crackers. These are no ordinary relishes, mind you. Fantastic pickled watermelon, corn relish, and an indescribable pimento cream cheese spread is definitely not ordinary. Mais oui, out comes the Gore Mountain spring water.

A while later comes the cod fish balls with lemon and tartar

the Bronx) states, "This is no ordinary meal." Maintenant commençons le souper:

The first course of the ordered dinner is the salad. A ridiculous assortment of vegetables with a home spun dressing. Surely Ethan Allen must have blessed this.

The waitress tells me that the clam chowder I'm about to have is custom-made by a separate cook. She wants to know how thick I want it.

After a while we are quite satisfied, très content to say

one person!

How about: sirloin steaks that fill up the entire serving tray or filet mignons that are 7 inches in diameter and two inches thick. Or lobster salads piled high, or bowlfuls of mushrooms, bean sprouts, tomatoes, spinach, and cheese. Pant, pant, pant...

And of course these are all accompanied by our choice of cauliflower in cheese sauce, broccoli au gratin, candied yams, corn, peas, potatoes done three ways, string beans,



# The Weekly

## Good enough to eat

Want a treat?  
Here's something sweet.  
It costs a might,  
But that's alright.  
It's party time,  
For the cheese-cake mind...

1 cup of graham wafer crumbs  
2 tablespoons of margarine  
8 eggs  
1 cup of plain yogurt  
One 6-oz. tin evaporated milk  
1 cup of honey  
2 lbs of dry cottage cheese  
½ cup of whole wheat flour

1 handful of crushed nuts, raisins, coconut, graham wafer crumbs (miscellaneous)

1) Melt the margarine and add it to the graham wafer crumbs. Line it in a nine inch spring form pan, put it in the refrigerator to chill.  
2) Beat the eggs until hard and fluffy. Add alternately the cheese, honey, flour, yogurt, and milk until all are used up.

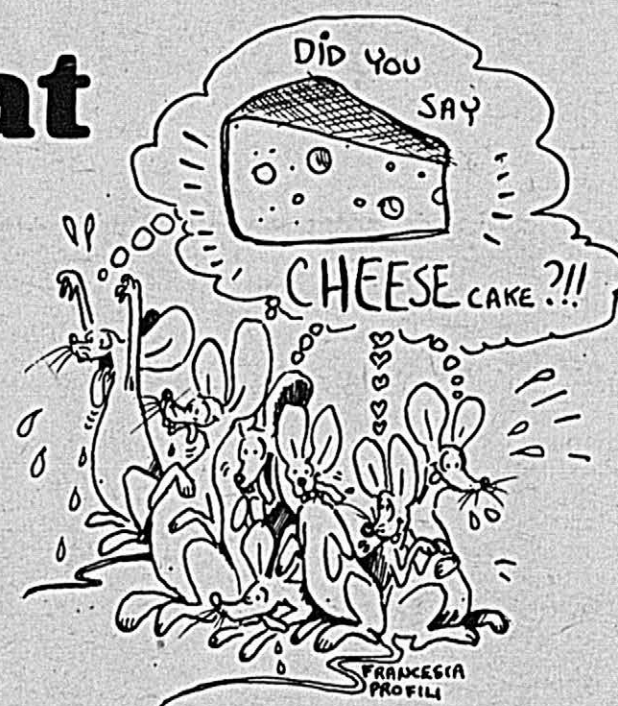
3) Take the pan out of the

refrigerator and add the batter to it.

4) In a preheated 350 degree F oven, bake the cake for one hour. Then turn off the oven and leave the cake in for another half hour to rest.

5) Take the cake out to cool, chill overnight, and just before you're ready to serve, sprinkle the top with the nuts, raisins, coconut and graham wafer crumbs.

- Julie Wexler



A tragicomedy at 24 fps, *Fear eats the soul*-All is about "two lonely people [who] meet, fall in love, know happiness, confront hostility and prejudice, grow apart, fall in love again; then God, or some-

body intervenes to test them further;" that is, contradictions. That is, All is about life [pretentious and simple]; contradictions. If it isn't, it's solely acetate.

## FEAR EATS THE SOUL

Unlike Canadian feature production, Germany has been teeming with new films and directors. The boom was spearheaded by Werner Herzog, Volker Schlöndorff, and the director of this film: Rainer Werner Fassbinder. Fassbinder alone is an explosion: All is his fifteenth feature since *Love is colder than death* in 1968. Aside from his theatre work (the Anti-

Theatre in Munich among others), he also finds the time to write most of his own scripts.

While Herzog has walked off with most of the festival-type prizes, Fassbinder has been getting the support of both critics and audiences. Few of his films have reached North America as yet. The critics' raves, from the New York Times to the Village Voice, can probably be attributed to Fassbinder's incredible cinematic repertoire. Among working directors today he ranks with Altman, Truffaut, and Bogdanovich in his knowledge of what's going on and has gone on in the history of film. Films with highly cinematic origins, of course, tickle the critic's fancies by giving them a sense of being in the know (some critics are). But Fassbinder is a fine filmmaker for having left these devices behind.

What Fassbinder manages to do, and proves him great, is to make real films. Not real in the neo-realist sense; films seen to be real only in relation to other films, but films that are real and communicate directly to the audience, making the film, screen, view, and viewer's mind a unity, that becomes part of the viewer's levels of thought and emo-

tion. And this is what a film should essentially do - it must transcend script, technology, and intellect to reach a new synthesis. If anyone told you the storyline of any of Stroheim's films, or Vigo's films, or Godard's or Welles' or Bergman or Rohmer or Murnau or Clair etc. (not really that long a list, unfortunately) you could not be blamed for thinking them either absurdly simplistic, or even absurdly melodramatic. What they and Fassbinder manage to do, however, is to go beyond form and content, medium and message, and that whole false terminology of aesthetics and criticism, to an indefinable essence of communication and emotion. He has been able to create the reality of the living, not that of the ribbon of acetate.

Fassbinder has been paying his cinematic dues. He's done a series of homage and genre films (in his case, like many Europeans of the post WW II generation, to the gangster film), he has done his jerk-off, self-questioning film about filmmaking (*Beware of a holy whore*, in 1970) and now he is off and racing by himself, making his own films in his own style: a style of his own creation.

—Jedidiah Leland

## The Producers



Faith Backus  
Sasha Cunningham  
Eva Friede  
Maggie Gosselin  
Ma  
Alex Paterson  
Allen Reedy  
Joe Rubin  
Corinne Sutherland  
Julie Wexler



## Canada Council doctoral fellowships value \$5000- \$6000

Applications for these fellowships in the Humanities and Social Sciences are available in each department. The deadline for returning completed applications varies from department to department, but in all cases it is soon — before Nov. 21.

Students who will have completed one year of postgraduate study by September 1976 are eligible to apply. For more information call Mrs. Bev Taylor at 392-5089.

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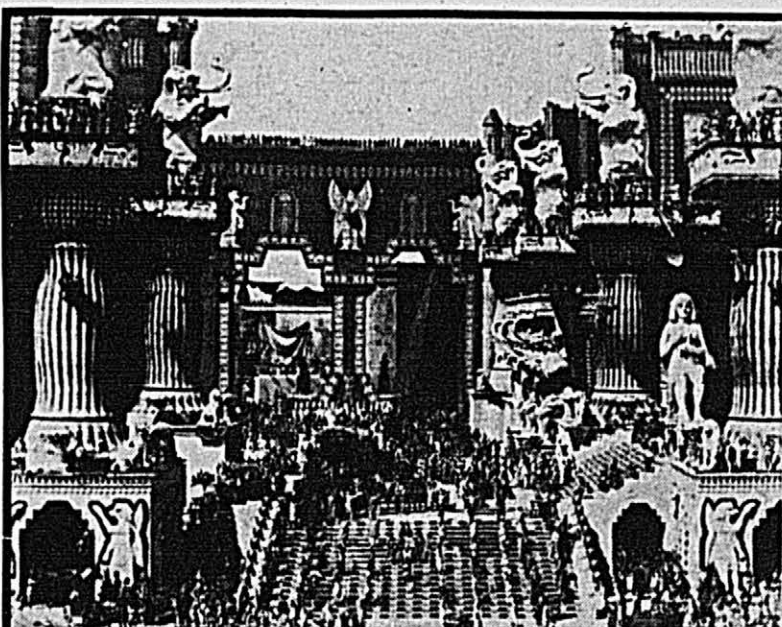
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# CHEAP 'n' GOOD

## MA'S CHOICE



One Summer of Happiness showing this Friday



Boudu Sauve des Eaux, might be one of Renoir's masterpieces.



Chuckle is twirling his cane at Cinema V



John Wayne before he died at The Alamo

### ★ McGill Film Society 392-8934

Nov 12 *All/Fear Eats the Soul* is an absolutely extraordinary film about the strangest love affair ever filmed. Read Jed Leland's article in this Weekly about it and believe. 20:00.

Nov 14 *One Summer of Happiness* was one of the first post-war Swedish films to make it happen outside of Sweden. 19:30 & 21:30.

Nov 15 Ken Russell's continuing saga of the musician as freakshow takes form as *The Music Lovers*. 19:00 & 21:30.

### ★ S.G.W.U. 879-4349

Nov 13 *Ugetsu Monogatari* is Mizoguchi's best known film, ranking high in the "lyrical" school, but mostly being a fine Japanese film, undiluted by Western/European influence.

*Umberto D* was the pinnacle of the Italian neo-realist movement. De Sica outdid himself. 21:00.

Nov 14 *The Magician*, previously mentioned as perhaps my favourite Bergman. Catch it if you already didn't here at McGill, (or even if you did.) 19:00.

Nov 16 *Shoot the Piano Player* was Truffaut's second feature and remains one that I remember most fondly. 19:00.

Nov 17 I have been waiting a long time to see Renoir's *Boudu Sauve des Eaux*, and this is the chance. 20:30.

Nov 18 *La Belle et La Bete* winds up quite a week. Cocteau's magic is always worth seeing. 20:30.

### Loyola Film Series 482-0320 loc 437

Nov 12 Two more by Hitchcock: *Strangers on a Train* (19:00) & *I Confess* (21:00).

### ★ Cinema V 489-5559

Nov 13 *The Harder They Come* is probably the most likeable dislikable film I've seen in the last couple years. Jimmy Cliff of course. 21:15

Nov 16 Two Chaplins: *The Goldrush* (13:00) is his best known and loved film (except for *The Kid*) and *Monsieur Verdoux* (15:15) done 25 years later and, with good reason, his least loved. Who wants to see Chaplin as a wife murderer?

Nov 17 *Lenny* must be one of the miscasts of all time: Dustin Hoffman, Hollywood's schlemiel, as Lenny Bruce, one of the toughest kikes to come out of the lower east side. 19:15 (also Nov 18).

### ★ Cinema Outremont 277-4145

Nov 12 Almost the last of their Hitch retrospective (thank god, it was beginning to make Wednesdays a bit dull) *Shadow of a Doubt* (19:00) and *Spellbound* (21:30).

Nov 14 Papa John Creach is not a movie but I like what he does with a violin.

Nov 16 *Les Violons du Bal* (speaking of violins) seems destined to join the ranks of Montreal's most loved films, especially for those who like them kinky, technical, and eminently discussable. 21:30 (also Nov 17).

### ★ Cinema Flick 845-1269

Nov 13 *A Man for All Seasons* remains the best of the modern costume dramatizations. Director, actor and script for once coincide. 21:30.

Nov 14 *West Side Story*. What can I say, sweet singing and dancing N.Y. street gangs turn my stomach. A total lack of social conscience and insulting to the gangs that do exist, whether you like it or not folks. Ditto for the next night's *Sound of Music*, though not so bad.

All kinds of other films this week (*Tom Jones*, *Midnight Cowboy*). Their 42 Years of Academy Awards is drawing to a close. What next, skinflicks?

### ★ The Boob Tube—toll free

Nov 13 *Elvira Madigan* is a beautiful film (and one of the few films I've seen that was more tragic on second viewing), but on the tube... Ch 2, 00:00 (PS: colour is most helpful).

Nov 13 *The Sterile Cuckoo* (Ch 12, 00:00) and

Nov 14 *Cactus Flower* (ch 8, 00:00) are both films that might have been made specifically to become good late movies. Once again the Canadian channels just about strike out.

### ★ McGill English Department

Nov 13 *Stagecoach* is supposed to be one of the westerns. It's got all the ingredients, from John Wayne to John Ford. 11:00, in L-26.

Nov 14 *Through a Glass Darkly*. If you've seen all the Bergman films that have been going around town (plus all the Hitchcocks) you must be out of your mind by now.

Nov 18 *Madame DuBarry* is hopefully the Lubitsch 1919 version, but even if it's the Dietrele, 30's, Hollywood one it should be worth the time. Again I'm crossing my fingers and hoping it's Lubitsch since its in FDAA. 15:00.

### ★ McGill Women's Union 392-8920

If they can find a female projectionist, a series of films will be shown for free on Thursday nights. They wouldn't tell me what will be shown, but rumour, and an article in this Weekly, seem to indicate that it is *La Vie Revee*, a very fine film from any viewpoint.

## The Weekend MUSIC

### Pollack Hall:

Music for cello ensemble. Nov. 13, 555 Sherbrooke St. W., 8:30 pm. Works by Bach and Villa-Lobos.

Electronic Music Studio Concert. Nov. 14, 8:30 pm. Works by Ragnar Grippe, Alcides Lanza, David Bach, Emmett Williams, Bengt Hambraeus and Denis Lorrain.

### Golem Coffee House:

3460 Stanley St. Doors open at 8:30, sets start at 9:30.

Dennis Brown and John Reissner: Nov. 13; song swap.

The Stephen Barry Band: Nov 15; blues and rock.

John Wright, Catherine Perrier, also Gilles Losier with Chris Rawlings: Nov. 16; traditional music of many cultures.

### Yellow Door Coffee House:

3625 Aylmer St. Doors open at 8:30, sets start at 9:30.

Ian Tamblin: Nov. 13 to 15; carrying on Woody.

Hootenanny: Nov. 16; promenade all.

### L'Eveche [Hotel Nelson]:

Ellen McIlwaine. Now to Nov. 16, Place Jacques Cartier in Old Montreal. 861-5731.

## OPENINGS

### Monument National:

Abries Desabries by Michel Garneau. Until Nov. 15. Third year students in the French Acting Course at the National Theatre School. 8:30. 1182 St. Lawrence Blvd., free of charge.

### TMR High Auditorium:

*Middle of the Night* by Paddy Chayefsky. Until Nov. 15; Mount Royal Players. 8:30, Montgomery Road, TMR. 733-4704 or 731-1420.

### Phoenix Theatre:

*Soundheim* by Maxim Mazumdar. Until Nov. 22, at 1339 Canora Road. 8:00. 733-2039.

## SPECIAL

### CBMT Channel 6:

Laurier LaPierre taping his show with Robert Cliche, Marie Cervinka and Allan Nichols, on Nov. 14, 9:00 pm at Maison de Radio-Canada; 1400 Dorchester E. Free, but phone for reservation: 285-2690.



## Dave Brandt scores three

## Pucksters stun Trois Rivieres 5-2

by Gord Oliver and Chris Smith

If you didn't make the effort to go up to the winter stadium last Friday night, then you missed out on an extremely entertaining evening of college hockey. On that fateful day, the Redmen welcomed the unsuspecting U.Q.T.R. Patriote squad onto the clean ice and then, in a rather rude fashion, proceeded to beat their guests physically at all feats of the game, including the most important factor, the score. This win broke a long streak of losses to the Three Rivers team, extended over three seasons, and hopefully starts a long string of victories for our boys in red and white.

The Redmen looked good in all departments Friday and unlike the previous Wednesday, they had no trouble putting the puck past their opponents' net. The hitting was fierce and, led again by Ed Bruton who played a marvellous defensive game, the Redmen took charge. While Bruton anchored the defence, the Brand-Sproule-Chodas line led in the offensive punch.

U.Q.T.R. opened the scoring in the first period at the four minute mark, culminating what had been up to that point exciting up and back hockey. Despite the score, the Redmen looked strong throughout the period, with Redmen goaltender Millette again performing miracles between the posts, also some strong checking by rookies like Jeff Taylor, who

played an outstanding game, and good work on the defence by Steve Brayne provided McGill with a surprising edge over the now stunned Patriotes.

In the second period, the red and white forwards came alive with Brandt scoring twice and Graham MacIachlan flashing the old red light once. The most important thing in that period was the fact that the McGill power play finally became effective after a poor showing against Concordia. The period ended with the score 3-2 in favour of McGill, and everyone preparing for the third frame.

And no one from the McGill ranks was disappointed. The pucksters came out as strong as ever and boosted their lead. Brandt tallied once again, completing a hat trick performance for the evening and Taylor rounded out the scoring with 5 minutes left on a great play set up by Mike Hayes at the McGill blueline. Mike beat the Patriotes' defenceman to the puck and slapped it off the boards to MacIachlan at centre ice. Mac fed it to Taylor, who breezed in making a good play on the goalie and tucked it in the net.

It was a very satisfying game for the fans and the team alike with the Redmen coming up with a fine overall effort. Any of you who haven't yet seen the team playing should make it a point. —Special thanks to Mr. Herrmann Ployglot who translated.



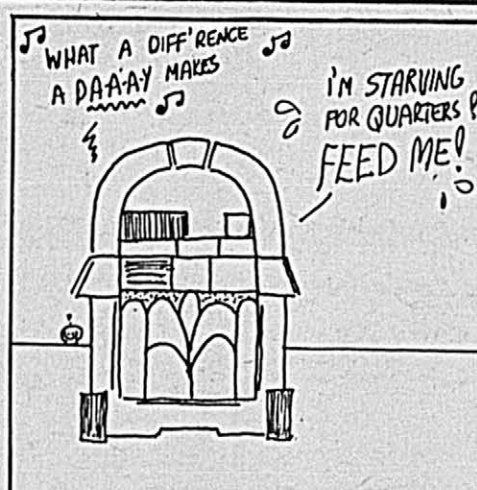
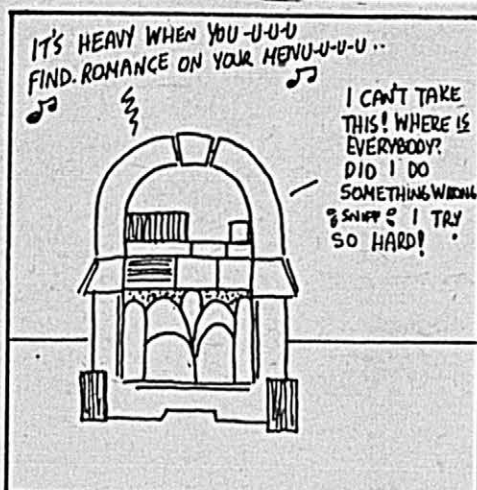
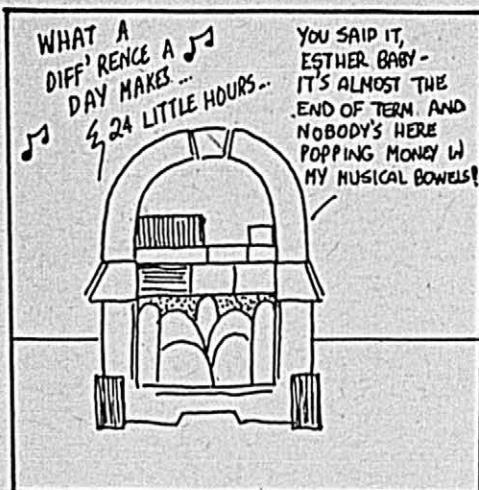
A Patriote forward lurks around the Redmen net in the hope of tapping one in. All he gets, however, is an excellent view of one of Jean Millette's many brilliant saves. Unfortunately for Trois Rivieres, they did more lurking than scoring, the result being a 5-2 victory for McGill.

daily sports

daily sports

hits and guts

by giovanni gray







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Sunday, November 16, 2 pm. Public invited Info: 739-2301



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WED., NOV. 19

7:30 PM.

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## from Between Enemies

### SANA HASSAN

Egyptian journalist, residing in Jerusalem the last 6 months, co-author of 'Between Enemies' (a dialogue on the Arab-Israeli conflict) with Israeli journalist Amos Elon.

## AN EGYPTIAN INSIDE ISRAEL

**THURSDAY,  
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